

THE WARBLER

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Dear Student, Artist, Thinker,

The first writing by James Baldwin that I read was an essay in the form of a letter to his nephew, written a century after the emancipation of enslaved people in the United States. It begins,

"I have begun this letter five times and torn it up five times. I keep seeing your face, which is also the face of your father and my brother. I have known both of you all your lives and have carried your daddy in my arms and on my shoulders, kissed him and spanked him and watched him learn to walk. I don't know if you have known anybody from that far back, if you have loved anybody that long, first as an infant, then as a child, then as a man. You gain a strange perspective on time and human pain and effort."

Just this paragraph struck me for its intimacy (in expressing love of family), its vulnerability (in admitting the difficulty of earlier attempts to write), and its wisdom (in seeing not just an individual, but generations of his people layered in a single face). The rest of the letter goes on to try to share his wisdom with his nephew — it offers a frank look at racial relations in America and some of the challenges that not just his family will and have faced, but all black people in the country.

Baldwin's other writings further explore the complicated cultural structures that surround race as well as sexual orientation. In 1953 his most famous novel, *Go Tell It On The Mountain*, was published. In this he discussed African American culture and the acculturation that African Americans experienced after being brought into the United States as enslaved people. In 1955, he published another famous piece, an essay collection titled *Notes of a Native Son*. This collection included pieces that dealt with Black identity, the conditions in which Black people lived in America, and what people off the shores of the United States may perceive of American society. The collection laments myths about Black sexuality and produces a message that Black identity in America is fueled more by White myths and prejudices than Black culture itself.

And in response to these myths, these stories forced upon his identity, he encourages his nephew to show courage and compassion, writing, *"...with love [we] shall force our brothers to see themselves as they are, to cease fleeing from reality and begin to change it, for this is your home, my friend. Do not be driven from it. Great men have done great things here and will again and we can make America what America must become."*

Today, Baldwin is widely respected for his integrity, resilience, and commitment to social justice. And through his wisdom, we continue to work at what we must become.

Taylor and the APAEP Team

"People are trapped in history, and history is trapped in them." JAMES BALDWIN // American writer and activist

FEBRUARY 23, 2021

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WORDS INSIDE

FROM "ABOUT GO TELL IT ..."
omniscient | Having complete or unlimited knowledge, awareness, or understanding; perceiving all things

FROM "BIOGRAPHY ..."
disillusioned | Having lost one's ideals, illusions, or false ideas about someone or something; disenchanted

expatriate | To withdraw (oneself) from residence in one's native country

FROM "WHY JAMES BALDWIN ..."
AZT | Also known as azidothymidine — it is a drug that delays the development of AIDS (acquired immunodeficiency syndrome) and was the first drug approved for the purpose of prolonging the life of those with AIDS

FROM "THE PEOPLE ..."
compartmentalized | To divide into separate and isolated categories, sections, areas, or compartments



BIOGRAPHY

James Baldwin Biography

FROM THE CHICAGO PUBLIC LIBRARY | April 30, 2007

James Arthur Baldwin was born on August 2, 1924 in New York City's Harlem and was raised under very trying circumstances. As is the case with many writers, Baldwin's upbringing is reflected in his writings, especially in *Go Tell It on the Mountain*.

Baldwin's stepfather, an evangelical preacher, struggled to support a large family and demanded the most rigorous religious behavior from his nine children. As a youth Baldwin read constantly and even tried writing. He was an excellent student who sought escape from his environment through literature, movies and theater. During the summer of his 14th birthday he underwent a dramatic religious conversion. He served as a junior minister for three years at the Fireside Pentecostal Assembly, but gradually lost his desire to preach as he began to question Christian tenets.

Shortly after he graduated from high school in 1942, Baldwin was compelled to find work in order to help support his brothers and sisters. Baldwin took a job in the defense industry in Belle Meade, N.J., and there, not for the first time, he was confronted with racism, discrimination and the debilitating regulations of segregation. The experiences in New Jersey were closely followed by his stepfather's death, after which Baldwin determined to make writing his sole profession.

Baldwin moved to Greenwich Village and began to write a novel, supporting himself by performing a variety of odd jobs. In 1944 he met author Richard Wright, who helped him to land the 1945 Eugene F. Saxton fellowship. Despite the financial freedom the fellowship provided, Baldwin was unable to complete his novel that year. He found the social tenor of the United States increasingly stifling even though such prestigious periodicals as the *Nation*, *New Leader* and *Commentary* began to accept his essays and short stories for publication. In 1948 he moved to Paris, using funds from a Rosenwald Foundation fellowship to pay his passage.

"Once I found myself on the other side of the ocean," Baldwin told the *New York Times*, "I could see where I came from very clearly, and I could see that I carried myself, which is my home, with me. You can never escape that. I am the grandson of a slave, and I am a writer. I must deal with both." Through some difficult financial and emotional periods, Baldwin undertook a

process of self-realization that included both an acceptance of his heritage and an admittance of his bisexuality.

Baldwin's move led to a burst of creativity that included *Go Tell It on the Mountain*, *Giovanni's Room* and other works. He also wrote a series of essays probing the psychic history of the United States along with his inner self. Many critics view Baldwin's essays as his most significant contribution to American literature.

Baldwin's oratorical prowess brought him into great demand as a speaker during the civil rights era. Baldwin embraced his role as racial spokesman reluctantly and grew increasingly disillusioned as he felt his celebrity being exploited as entertainment. Baldwin did not feel that his speeches and essays were producing social change. The assassinations of three of his associates, Medgar Evers, Martin Luther King, Jr. and Malcolm X, shattered his remaining hopes for racial reconciliation across the U.S.

At the time of his death from cancer late in 1987, Baldwin was still working on two projects — a play, *The Welcome Table*, and a biography of Martin Luther King, Jr. Although he lived primarily in France, he never relinquished his United States citizenship and preferred to think of himself as a "commuter" rather than as an expatriate.

The publication of his collected essays, *The Price of the Ticket: Collected Nonfiction 1948–1985*, and his subsequent death sparked reassessments of his career and legacy. "Mr. Baldwin has become a kind of prophet, a man who has been able to give a public issue all its deeper moral, historical and personal significance," remarked Robert F. Sayre in *Contemporary American Novelists*. "Certainly one mark of his achievement ... is that whatever deeper comprehension of the race issue Americans now possess has been in some way shaped by him. And this is to have shaped their comprehension of themselves as well."

A novelist and essayist of considerable renown, James Baldwin bore articulate witness to the unhappy consequences of American racial strife. Baldwin's writing career began in the last years of legislated segregation; his fame as a social observer grew in tandem with the civil rights movement as he mirrored African American aspirations, disappointments and coping strategies in a hostile society. ●

"I imagine one of the reasons people cling to their hates so stubbornly is because they sense, once hate is gone, they will be forced to deal with pain."

JAMES BALDWIN //
American writer
and activist

Edited
for space

ART

Why James Baldwin Still Matters

On the 60th anniversary of the publication of the groundbreaking novel Giovanni's Room, America seems to be in the throes of a Baldwin revival.

BY JACQUELINE WOODSON | *Vanity Fair* | May 2, 2016

When James Baldwin died in December of 1987, I was 24 years old, living in a neighborhood jokingly referred to as Dyke Slope because of the high concentration of lesbians in one area. Although we were in the harrowing throes of Reaganism and the devastating H.I.V.-AIDS epidemic, gay men (and their allies) had come together to loudly fight the silence and shame surrounding the disease. And in our neighborhood, a struggling writer could still buy a dozen eggs for less than a dollar. It was in the energy of this moment that I reread *Giovanni's Room*, Baldwin's groundbreaking novel — published 60 years ago this fall — that explored both gay and bisexual relationships with subtlety and what I'd come to think of as Baldwin Brilliance. By 1987, I had known James Baldwin for 11 years, first meeting him in seventh grade when his novel *If Beale Street Could Talk* showed up in my classroom. The ordinary black lives he brought to the page were revelatory. My memory of this first meeting is one of awe, my mouth slightly opened at once thrilled and terrified by the innocence and brutality of the love between two black teenagers in Harlem.

For many in the worlds I moved in — both that of my childhood and young adulthood — Baldwin was not yet a household name. We saw him at the edges of black-and-white videos of the civil-rights movement, heard his name lumped together with other “gay” writers — Lorde, Capote, Williams, Cather, Baldwin ... And when the subject of Ebonics resurfaced nearly 10 years after his death, we turned back to his essays from the 60s and realized he had been talking about sexuality, language, race, and class long before many of us were born. Still, as a young writer what I had been most fascinated by were the “chances” Baldwin took — his ferocity, his fearlessness. (Decades later, these attributes still resonate as there seems to be a Baldwin revival happening right now. Carl Hancock Rux recently staged his mesmerizing *Stranger on Earth*, imagining a meeting between Baldwin and vocalist Dinah Washington. Educators are battling to get Baldwin back on school curricula. Scholars and writers are rallying around his legacy. His interviews and quotes are flooding social media.)

After Baldwin's death, I lay in bed rereading (by then I had lost count of how many times) *Giovanni's Room*, a tiny volume I'd move with me from my mother's house to college to my first apartment. We were

years away from fighting for marriage equality, a struggle as foreign to me at the time as trans rights or Black Lives Matter. As Dyke Slope became Park Slope again and the price of rent skyrocketed, as thousands (including Liberace and Michael Bennett) died from H.I.V.-related illnesses, as members of ACT UP fought hard to get the F.D.A. to approve other drugs besides AZT, so many of us were simply trying to survive. In the midst of this, I lost a source of strength and light: Baldwin died from stomach cancer at the age of 63.

Having become intrigued by everything he wrote, I moved on to finding pictures and films about him. I knew well the gapped-toothed smile sometimes veiled over by cigarette smoke. I knew the eternal cigarette dangling almost absently between his fore and middle finger. I knew the head thrown back in laughter, the deeply furrowed brow, the rage behind the poetically nuanced answers he gave to deeply uninformed questions about race, economic class, sexuality. I believed I would one day meet him, that we would sit at a café in France (a place I had not yet traveled to) and discuss the politics of queerness, art, our shared Blackness.

When the radio announced Baldwin's death, I was standing in my kitchen in Brooklyn. I can lie and say I was making spaghetti, but I don't remember much more than standing there in shock thinking, “But we were supposed to meet one day.” My intimate relationship with Baldwin had been one-sided. I knew friends who had studied with him. Others who had shared meals with him. He was my six degrees of separation, my first celebrity crush. I wanted his candor, self-assuredness. I tried smoking but it didn't stick. Still, I, like so many writers of color I know, now believe that we're writing because Baldwin wrote, that history repeats itself and continues to need its witnesses. ●

Jacqueline Woodson, recently named the Young People's Poet Laureate by the Poetry Foundation, has received numerous honors for her children's and young-adult works, including the 2014 National Book Award for *Brown Girl Dreaming*, a memoir in verse. Her adult novel, *Another Brooklyn*, will be published in August.

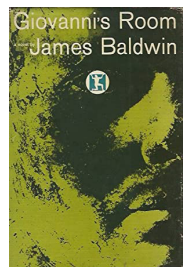
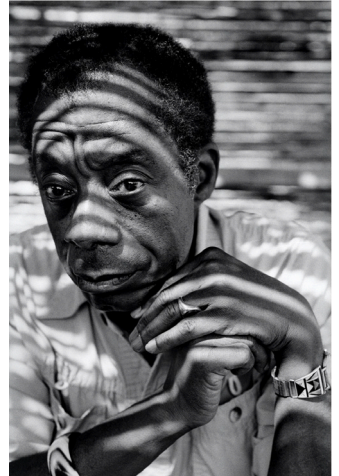


Photo by Ulf Andersen/Getty Images

MATHEMATICS

Sudoku

#195 PUZZLE NO. 269142

						2	5	1
					3	7		
5			9				6	
		4	3			1		
6				9	2		7	
	8				4			
		3	1		9		2	5
		8						
		6		8				

#196 PUZZLE NO. 9770337

					7			
1	4			8		5		
			9					2
9		3	2	5			1	
				9		6	3	
4	6							
		4						
							9	
5	7		3	6	4			

©Sudoku.cool

SUDOKU HOW-TO GUIDE

1. Each block, row, and column must contain the numbers 1–9.
2. Sudoku is a game of logic and reasoning, so you should not need to guess.
3. Don't repeat numbers within each block, row, or column.
4. Use the process of elimination to figure out the correct placement of numbers in each box.
5. The answers appear on the last page of this newsletter.

BOX	BLOCK							
			3	9			1	
5		1					4	
9			7			5		
6	2	5	3				7	
			7					8
7			8			9		3
8	3		1			9		
	9		2		6			7
4				3		6	1	
		ROW						
				COLUMN				

What the example will look like solved 📖

2	4	8	3	9	5	7	1	6
5	7	1	6	2	8	3	4	9
9	3	6	7	4	1	5	8	2
6	8	2	5	3	9	1	7	4
3	5	9	1	7	4	6	2	8
7	1	4	8	6	2	9	5	3
8	6	3	4	1	7	2	9	5
1	9	5	2	8	6	4	3	7
4	2	7	9	5	3	8	6	1



“Love does not begin and end the way we seem to think it does. Love is a battle, love is a war; love is a growing up.”

JAMES BALDWIN // American writer and activist

DID YOU KNOW?

James Baldwin wrote a play before he was 11 years old. One of his teachers directed the play at his elementary school. This teacher believed in James so much that she took him to professionally produced plays.

James Baldwin became friends with musicians such as Nina Simone, Miles Davis, Josephine Baker, and Ray Charles among many others.

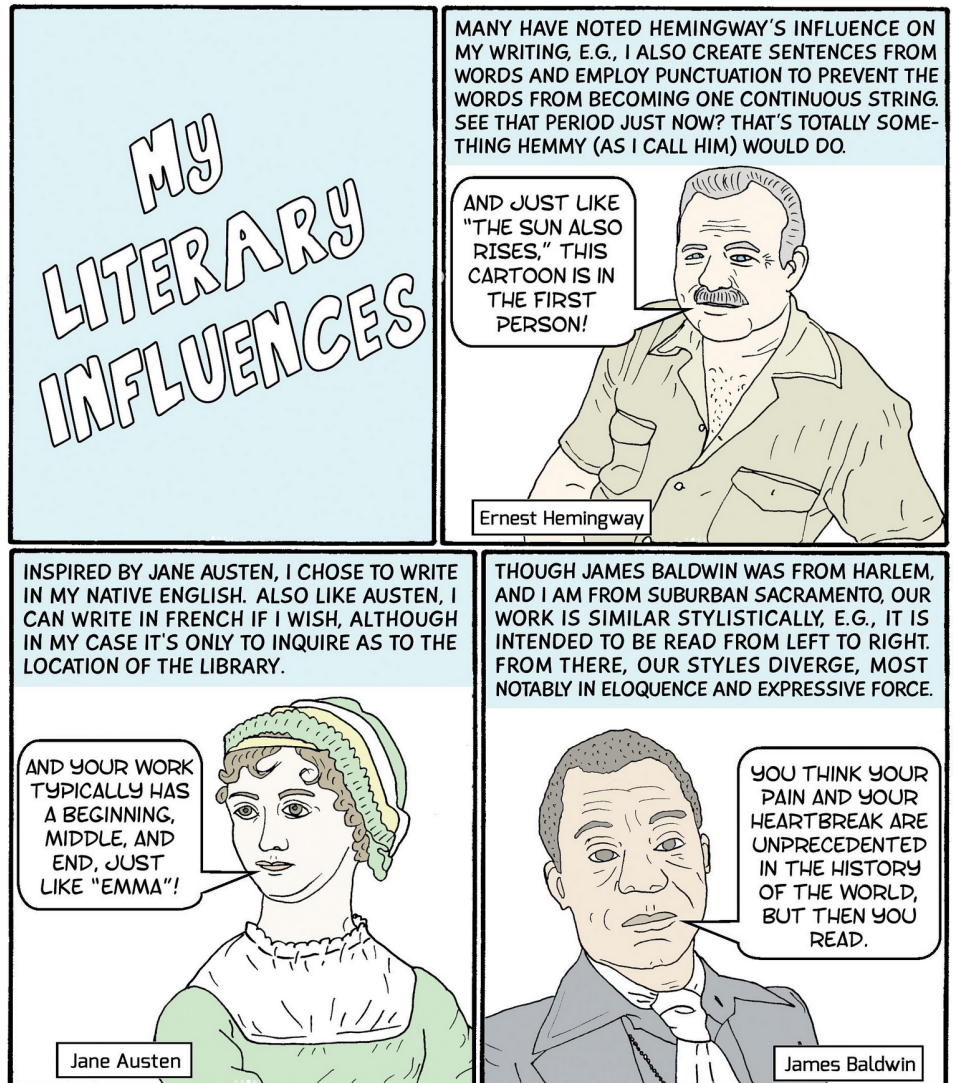
James Baldwin became friends with Marlon Brando in 1944 and were even roommates for a while.

Giovanni's Room, James Baldwin's second novel, was extremely controversial when it was published in 1956 due to its content.

At the age of 15 James Baldwin met a painter named Beauford Delany, who became his mentor.

James Baldwin's first novel was published in 1953, titled *Go Tell It on the Mountain*.

Source: softschools.com/facts/



Idiom

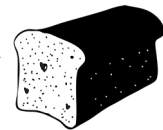
“Clean as a bone”

Origin In his interview with the *Paris Review*, James Baldwin in answer to the question “As your experience about writing accrues, what would you say increases with knowledge?”

“You learn how little you know. It becomes much more difficult because the hardest thing in the world is simplicity. And the most fearful thing, too. It becomes more difficult because you have to strip yourself of all your disguises, some of which you didn’t know you had. You want to write a sentence as clean as a bone. That is the goal.”

We are thinking that Baldwin meant to keep things as simple as possible and stripped of any fripperies (flattery).

Source: <https://english.stackexchange.com/questions/563991/what-did-james-baldwin-mean-by-as-clean-as-a-bone>



“To be sensual, I think, is to respect and rejoice in the force of life, of life itself, and to be present in all that one does, from the effort of loving to the making of bread.”

JAMES BALDWIN //
American writer and activist

ART + CULTURE

Munich, Winter 1973 (for Y.S.)

BY JAMES BALDWIN

In a strange house,
a strange bed
in a strange town,
a very strange me
is waiting for you.

Now
it is very early in the morning.
The silence is loud.
The baby is walking about
with his foaming bottle,
making strange sounds
and deciding, after all,
to be my friend.

You
arrive tonight.

How dull time is!
How empty—and yet,
since I am sitting here,
lying here,
walking up and down here,
waiting,
I see
that time's cruel ability
to make one wait
is time's reality.

I see your hair
which I call red.
I lie here in this bed.

Someone teased me once,
a friend of ours—
saying that I saw your hair red
because I was not thinking
of the hair on your head.

Someone also told me,
a long time ago:
my father said to me,
It is a terrible thing,
son,
to fall into the hands of the living God.
Now,
I know what he was saying.
I could not have seen red
before finding myself
in this strange, this waiting bed.
Nor had my naked eye suggested
that colour was created
by the light falling, now,
on me,
in this strange bed,
waiting
where no one has ever rested!

The streets, I observe,
are wintry.
It feels like snow.
Starlings circle in the sky,
conspiring,
together, and alone,
unspeakable journeys
into and out of the light.

I know
I will see you tonight.
And snow
may fall
enough to freeze our tongues
and scald our eyes.
We may never be found again!
Just as the birds above our heads
circling
are singing,
knowing
that, in what lies before them,
the always unknown passage,
wind, water, air,
the failing light
the failing night
the blinding sun
they must get the journey done.
Listen.

They have wings and voices
are making choices
are using what they have.
They are aware
that, on long journeys,
each bears the other,
whirring,
stirring
love occurring
in the middle of the terrifying air.

WRITING PROMPT

In his poetry and writing, James Baldwin often takes a single, ordinary moment and makes it feel special. In *Munich, Winter 1973 (for Y.S.)*, Baldwin describes lying in bed waiting for someone to arrive. Somehow, in this piece Baldwin makes art out of the act of simply waiting and thinking about how time moves. Often, we forget to appreciate the little moments that might seem unimportant. Take a moment from your life that seems normal, whether it be something you remember or that you are currently living and try to think about the details you could describe to make the moment seem larger than life or special. Use this study of your moment paired with the surroundings at the time as inspiration for a poem, short story, or creative non-fiction essay.

U	T	Z	J	O	U	R	N	E	Y	I	T	N	N
Y	N	N	E	S	T	W	G	T	N	I	E	L	Y
C	O	N	S	P	I	R	I	N	G	Y	G	P	N
I	E	G	N	N	I	E	R	I	T	G	E	A	G
R	R	P	T	M	A	T	A	T	P	Z	E	S	T
Y	R	R	S	M	Y	O	R	S	E	F	A	S	R
N	Y	N	R	O	T	N	I	E	I	E	I	A	I
I	Y	S	R	R	I	R	R	W	E	S	I	G	Z
N	I	I	R	N	L	F	N	A	S	T	W	E	A
E	S	T	E	I	A	G	N	I	R	R	I	T	S
G	S	I	O	N	E	L	I	T	R	A	R	P	I
T	S	W	G	G	R	T	Z	I	N	N	A	P	R
G	A	A	E	E	U	S	E	N	F	G	U	E	R
R	S	I	S	W	I	L	R	G	N	E	A	F	I

Word Search

PASSAGE
WAITING
WINTRY
REALITY
JOURNEY
STIRRING
CONSPIRING
FREEZE
MORNING
STRANGE

HISTORY

The People James Baldwin Knew

BY NANCY HASS | *The New York Times Style Magazine* | December 11, 2020

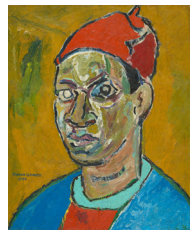
It is impossible to read the work of James Baldwin — who often wove memorable details from his life into his fiction, plays and essays — and not want to learn more about the man. Throughout the decades, he became friendly with a dazzling array of different writers, artists, activists, actors, musicians, and more — all people whose lives he touched and who, in turn, helped to shape his own. Below, a primer on individuals Baldwin encountered and, in his way, kept close until his death in 1987.

Beauford Delaney | “I learned about the light from Beauford Delaney,” began Baldwin’s introduction to the catalog for a 1964 exhibition of the work of the Knoxville, Tenn.-born modernist painter at Paris’s Galerie Lambert, “the light contained in everything, in every surface, in every face.” Baldwin had been a 16-year-old student at DeWitt Clinton when he first met the 39-year-old Delaney in 1940. Delaney, Baldwin would later write, “was the first walking, living proof for me that a Black man could be an artist.” Delaney was a paternal figure who disabused Baldwin of the notion that jazz was sinful. Queer and closeted, Delaney lived a complicated, compartmentalized life: in the Village, where he felt freer to be himself than with his more conservative friends in Harlem. In 1948, when Baldwin was 24, he left the United States for Paris, fleeing American racism. Five years later, Delaney joined him there, extending what was to be a vacation into a permanent stay. In 1955, the painter relocated his studio to Clamart, a southwestern suburb, a move thought to support his mental health, which had started to decline. When Baldwin moved to the South of France, Delaney, who died in 1979, spent weeks sitting at his easel in the writer’s garden. During Delaney’s time in France, his work, once primarily colorful figuration, reflected his deepening interest in abstraction. Baldwin wrote, “[Beauford] would have been recognized as my master and I as his pupil. He became for me an example of courage and integrity, humility and passion. An absolute integrity: I saw him shaken many times, and I lived to see him broken, but I never saw him bow.”

Marlon Brando | Hired as a waiter at Calypso, which had live music and dancing, Baldwin mixed with the bohemian clientele. But the occasional customer with whom he may have developed the most enduring friendship was Marlon Brando, who was born the same year as Baldwin

and had followed his two older sisters to New York that year and become a student of Stella Adler at the New School’s Dramatic Workshop. The men may have even shared space together for a brief time. Brando and Baldwin bonded over a passion for racial and social justice and for the theater, forging a connection that lasted through the decades. It was Brando who, in 1952, fresh off his star-making turn in *A Streetcar Named Desire*, lent Baldwin, who had just finished writing the manuscript for *Go Tell It on the Mountain* in Switzerland, the money to fly to New York to meet the Knopf executives who wanted to publish his semiautobiographical novel. The two men were among the most recognized presences on the podium at the 1963 March on Washington. When the author James Grissom interviewed Brando in 1990 for a book about Tennessee Williams the conversation veered unexpectedly: “Baldwin, as I liked to call him, taught me to think in a piercing way about things far more important than scripts or contracts or poems — he taught me to look into and understand people and their motives and their identities. And I didn’t always like what I saw, but it led me toward something that might be called freedom.”

Miles Davis | Both Baldwin and the epic jazz trumpeter Miles Davis considered themselves to be guarded people, in possession of a kind of “artistic shyness,” as Davis once described it in his 1989 autobiography, wary of other people taking up too much of their time. Davis even thought they resembled each other enough to be brothers. They were in awe of each other at the beginning. Baldwin had long been enamored of the musical process. “The man who creates the music,” he wrote in the 1957 short story *Sonny’s Blues*, “is hearing something else, is dealing with the roar rising from the void and imposing order on it as it hits the air.” The men, in fact, came from divergent backgrounds: Davis, who had attended Juilliard, was the son of a dentist and grew up in East St. Louis, Ill. “Baldwin’s death shook the famously unflappable Davis. Quincy Troupe, who helped Davis write his autobiography, recalled the day he told the trumpeter that Baldwin was gone. “I thought I saw tears welling in his eyes but, if there were, Miles covered it up well by going to the bathroom. One thing is certain: Miles Davis wasn’t going to let me or anybody else see him cry. But I think on this cold December day in 1987 Miles Davis was crying in the bathroom for his great friend now gone, Jimmy Baldwin.” ●



Self portrait by Beauford Delaney (top); Marlon Brando (middle); Miles Davis (bottom)

Images from artic.edu, wikipedia.org, photos.com

LITERATURE

About *Go Tell It on the Mountain*

FROM CLIFF NOTES

Introduction

Go Tell It on the Mountain is a multifaceted novel that tells many different stories and confronts many different themes. On the simplest level, it is the story of a young boy coming of age. The boy's story gains complexity as it is interwoven with the stories of his mother, father, and aunt. *Go Tell It on the Mountain* is also the story of religion and racism and familial expectations and perceptions and how these forces impact people struggling to survive.

Style of Narration

Go Tell It on the Mountain doesn't follow what many would consider to be the standard style of narration in which the events in the novel are presented sequentially and move, as the characters do, through a semblance of real time. Instead, *Go Tell It on the Mountain* is set on the birthday of John Grimes, but the story spans several decades. The flashbacks of John's aunt, his mother, and his father give the reader insight into the lives and minds of the characters.

Such insight was important to Baldwin who was most interested in the person behind the persona. He believed that to truly know a person and to understand why a person reacts or behaves in a certain way, you have to know the important events that shaped that person's life. By the end of the novel, the manner in which the characters react to any given situation can be extrapolated not only from their past actions but also by the understanding that the reader has gained of the character's motivating force.

By using the frame story, Baldwin is able to tell many stories in such a way that the readers essentially go on a voyage of discovery, learning about the characters as they are revealed by themselves and by the others. Had Baldwin told the story in traditional linear style, much of the impact would have been lost. By withholding key information and surprising the reader with it throughout the novel, Baldwin builds suspense and is better able to hold the interest of his audience.

This style of narration also imitates the way people learn about each other in real life. Upon first meeting, a person does not truly understand the motivation behind another person's actions. In the novel, for example, the reader cannot comprehend the actions and reactions of the characters in Part One because so very little is known about them. By reading through, though, the reader gains an understanding of the

characters and the events that shaped their lives and, therefore, gains an understanding of why they behave as they do.

Baldwin believed that the only way to happiness was to truly know the people in one's life. In *Go Tell It on the Mountain*, it is painfully obvious that none of the characters really know each other. It is only the omniscient narrator who has a full and unbiased knowledge of all events of significant importance. The use of the omniscient narrator is, in itself, vital to the novel because no single character knows the full and true story of every other character. In fact, the individual characters cannot be trusted to give an accurate description of their own personal histories, colored as these histories are by their own feelings and perceptions.

By using the omniscient narrator, Baldwin is able to give an accurate and complete description of the lives of his characters. The reader is shown their emotions, actions, and reactions and is therefore able to understand their personalities. Although individual characters may interpret and react to the same situation in different ways according to their own preconceptions and prejudices, the reader is given the opportunity to see events as they actually happened.

Historical Context

Go Tell It on the Mountain is set during the Great Migration, a time in American history characterized by a mass exodus of African Americans from the rural south to northern cities. In the years between 1916 and 1921, half a million southern blacks (representing 5 percent of the black population) moved to northern and, to a lesser extent, western cities. In a broader historical context, which includes the time period between 1890-

“Love takes off masks that we fear we cannot live without and know we cannot live within.”

JAMES BALDWIN //
American writer
and activist

WORD PLAY A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters “LOOK ULEAP,” you could guess that the phrase is “Look before you leap.” *Answers are on the last page!*



1960, the statistics are even more startling. In 1890, 90 percent of American blacks lived in southern and rural settings, while the remaining 10 percent lived in northern or urban settings. By 1960, those statistics had reversed, with 90 percent of African Americans living outside the South and in urban settings.

The Chicago Defender, a northern newspaper, encouraged the migration by advertising jobs and promising better opportunities in the North than could be found in the South. Many factory owners offered to pay the train fare for southern blacks, who agreed, in return, to work for these factory owners until the price of the ticket could be deducted from the workers' pay. Many southerners were encouraged by The Chicago Defender in this way to travel north. In fact, the Defender was so effective in drawing people to the North that it was banned in several southern counties by whites who saw their cheap labor pool disappearing.

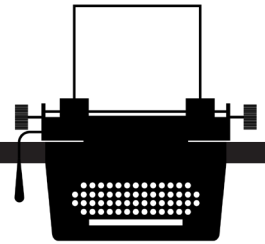
Many people were ready to leave the South for a variety of reasons: a weak agricultural system that offered low wages and back-breaking work and little chance for advancement; repressive Jim Crow laws and a legal system that offered little outlet for social protest; and, in the years between 1900 to 1910, the highest number of lynchings in America's history. Those years experienced a record 846 reported lynchings. Of those, 754 were of blacks.

In the novel, the reader can see that the Great Migration is underway. There are many characters who travel north during the story. The first, of whom the reader is only shown a brief glimpse, is the father of Florence and Gabriel. In fact, the only information Florence tells about him is that he went North. "And not only her Father; every day she heard that another man or woman had said farewell to this iron earth and sky, and started on the journey north." Florence herself is the next to make the journey, followed by Ester. Later, Ester's grown son follows his mother's footsteps and dies in Chicago. Elizabeth and Richard move to New York to start their lives together. Gabriel, the last character to move north, brings the count to seven. ●

"Nobody is more dangerous than he who imagines himself pure in heart; for his purity, by definition, is unassailable."

JAMES BALDWIN // American writer and activist

Edited for space



RANDOM-NEST

5 Types of Writing Styles

FROM [BLOG.UDEMY.COM](https://www.udemy.com/blog)

1. Expository writing

The purpose of expository writing is to explain a topic or subject to the reader. Expository writers often aim to answer six simple questions about the topic: Who? What? When? Where? Why? How?

After readers finish an expository piece, they should be able to understand the facts about a topic. Expository writers shouldn't include their own personal views and opinions about the topic, but rather, they should allow readers to form their own opinions based on objective information.

2. Narrative Writing

The goal of narrative writing is to tell people what happened somewhere or to someone. Narrative writing can be objective if the writer describes a simple timeline of events. But readers often love to learn about how people feel as events unfold. The chain of events within a narrative is called a plot when it's in a novel or short story.

Narrative writing is usually organized in time. In other words, events that happen earlier in the narrative come first. But some writers, especially novelists, like to change when the readers find out about certain parts of the narrative.

3. Persuasive writing

Persuasive writing helps writers convince the reader that a certain opinion or idea is the best one. Persuasive writers use a variety of literary devices and tools to convince their audience. One tool is to cite evidence that supports the writer's view, such as statistical evidence from research. Other times, persuasive writers may rely on moral arguments, character judgments, or religious beliefs to support their point of view.

4. Descriptive writing

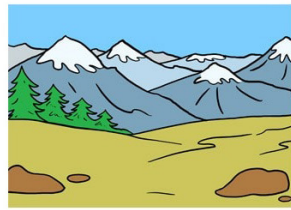
Descriptive writers answer questions like these to help the readers imagine what it's like to be in a certain place or situation. The descriptive writing style uses many literary devices to evoke the feelings and emotions of the scene. Writers often combine descriptive writing with other writing styles to get the reader to stop and focus on one scene or idea. For example, a novel that uses mostly narrative writing may suddenly switch to descriptive writing for an important scene.

5. Creative writing

Creative writing exists outside of all of the other writing methods above. A creative writer may choose to incorporate some of the traditional writing styles, all of them, or none of them. But like all other writers, creative writers aim to share an idea or emotion with readers.

HOW TO DRAW

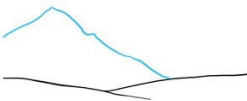
...



1.



2.



3.



4.



5.



6.



7.



8.



9.



EasyDrawingGuides.com



WORDS OF ENCOURAGEMENT

James Baldwin had many different identities in his lifetime author, activist, friend, member of the queer community, Black man, and so on. Baldwin was born in 1924 and rose to fame with the release of *Go Tell It on the Mountain*, a semi-autobiographical novel about an intelligent teenager and his relationship with his family and the church. Throughout his life, James faced many metaphorical mountains. Despite these obstacles, he chose to focus on what he knew he could control. He would hide away in the library to read books and polish his literary skill. He knew that by growing his knowledge he would always have something that no one else could control or take away from him.

By choosing to focus on his strengths, Baldwin stepped beyond the parameters he was placed in and became a legendary figure that is still revered as one of the best writers of his time. From the bottom of the mountain and looking up to the peak, the climb might seem impossible. The only way to reach the top is by putting one foot in front of the other. We can all learn from Baldwin that the bravest thing you can do is embrace you who are to become and who you are supposed to be. In Baldwin's words, "Not everything that is faced can be changed, but nothing can be changed until it is faced." We hope you have enjoyed this edition of *the Warbler*.

Katie and the APAEP Team



1061 Beard-Eaves Memorial Coliseum // Auburn University, AL 36849

"Those who say it can't be done are usually interrupted by others doing it."

JAMES BALDWIN // American writer and activist

Answers

SUDOKU #195

4	3	9	6	7	8	2	5	1
8	6	1	5	2	3	7	4	9
5	2	7	9	4	1	3	6	8
9	7	4	3	5	6	1	8	2
6	1	5	8	9	2	4	7	3
3	8	2	7	1	4	5	9	6
7	4	3	1	6	9	8	2	5
2	9	8	4	3	5	6	1	7
1	5	6	2	8	7	9	3	4

SUDOKU #196

6	9	5	1	2	7	8	4	3
1	4	2	6	8	3	5	7	9
7	3	8	9	4	5	1	6	2
9	8	3	2	5	6	4	1	7
2	5	7	4	9	1	6	3	8
4	6	1	7	3	8	9	2	5
3	2	4	8	1	9	7	5	6
8	1	6	5	7	2	3	9	4
5	7	9	3	6	4	2	8	1



Rebus Puzzle

Page 8

1. Meeting of the minds
2. Small end of the stick
3. Breaking the ice

Send ideas and comments to:

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UNTIL NEXT TIME !